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The Members' Magazine of The Jefferson Public Radio Listeners Guild

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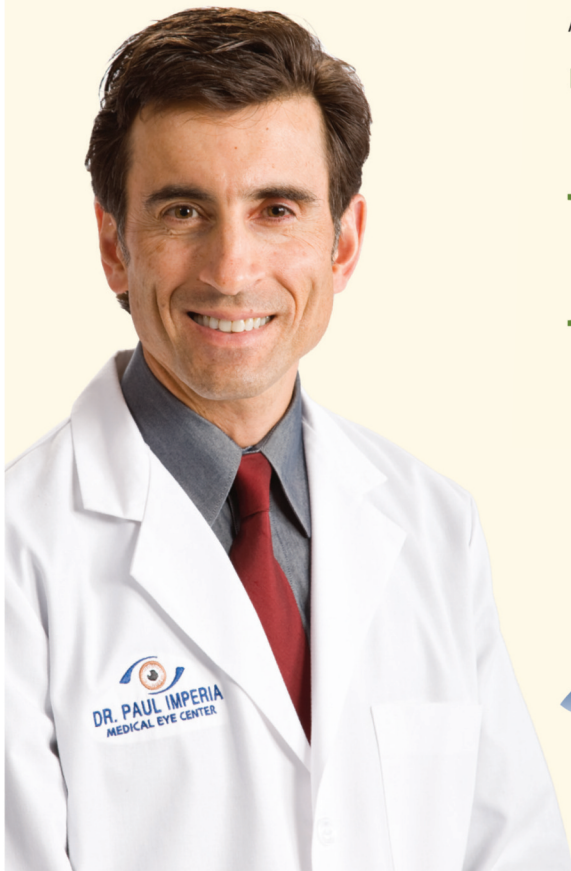
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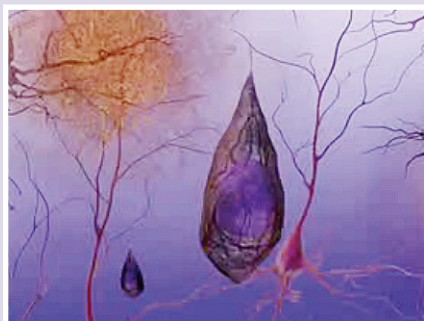
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PHOTO: ARI SHAPIRO | NPR

This month's edition of *The Salt* features the art of Korean temple food (p. 24).



Can the new generation of Alzheimer's drugs treat diseases such as Parkinson's? Find out in *Shots*, health news from NPR (p. 20).



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Geological evidence shows that devastating 8.0 or 9.0 earthquakes, and accompanying tsunamis, have been striking Oregon every 300-400 years. OPB News and Oregon Field Guide have launched a year-long initiative to inform people about the dangers of a megaquake, and to examine ways that our region can be better prepared.



Drippy Mexican Sweet Corn is the focus of this month's recipe (p. 23).



PHOTO: CORY WEAVER | SAN FRANCISCO

Tune in on September 19, for the San Francisco Opera production of *Susannah* starring Patricia Racette as Susannah Polk and James Kryshak as Little Bat McClean (p. 19).

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Putting A Premium On Democracy

I'm writing this on the day of the first debates between candidates seeking the Republican presidential nomination. When I walked into our studio this morning one of our staff members was commenting with surprise that the debates weren't accessible online without a Fox News Channel subscriber password. I must confess, before today I haven't paid a great deal of attention to how the debates were being made available to the public. I've been well aware of the intrigue and controversy surrounding how Fox News was sponsoring the debates and selecting the candidates that would participate in the "main event" based on recent national polls. I had assumed that Fox as a network along with its local affiliates would be televising the debates, making them available to virtually all television viewers. When I clued into the fact that the debates would exclusively be broadcast on the Fox News Channel, which is

only available on paid cable and satellite services, and is offered as a premium channel on many services, I was shocked. I couldn't believe that this was possible and did a quick Internet search to confirm what I had heard — which turned out to be true.

In an era when virtually everyone complains about the destructive force of hyper-partisanship in government, it amazes me that our political parties, government leaders and media institutions continue to find ways to make things worse. Here are the problems with Fox's exclusive management and broadcast of the first Republican debates:

1. It makes participation in our democracy dependent on access to paid media versus the simple desire of a citizen to become an informed voter. It discriminates against citizens who can't afford, or don't choose

to pay, a \$75 or more monthly cable/satellite television subscription, making them rely on filtered reports of what candidates said instead of hearing and seeing for themselves in real time. We still have free over-the-air broadcast channels for a reason. And the press has a protected role in the Constitution for a reason — it's an essential element of a functioning democracy, not a luxury.

2. The amount of time voters hear candidates speaking for themselves needs to be increased, not limited. While I have no

A Democratic Party debate hosted by Rachel Maddow and broadcast exclusively on MSNBC would be just as harmful to our democratic process.

doubt that many voters will be burnt out by the media coverage of this presidential election cycle when Election Day ultimately rolls around in November 2016, most election coverage is comprised of the opinions of political pundits and the speculation of professional prognosticators who cover the election

as if it were a sporting event. If candidates had more opportunity to speak for themselves before a live national audience, this noise would be less influential. The proper role of media organizations is to fact check claims made by candidates and clarify policy positions for voters.

3. Partisan media organizations should not control real tools of our democracy, such as debates. Fox News was established in 1996 with the unabashed goal of being a conservative media organization to balance what its founders perceived as the liberal bias of every other news media outlet. Fox News' chairman, Roger Ailes, has been quoted as saying, "I want to elect the next President" to a group of Fox News executives. Fox doesn't apologize for its perspective, although

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Why Build A Hospital In A Tsunami Zone?

by Kristian Foden-Vencil / OPB

PHOTO: OPB

This story is part of Unprepared: Will We Be Ready For The Megaquake? a series Oregon Public Broadcasting is doing on how well the Northwest is prepared for the magnitude 9.0 earthquake that scientists say will hit along the Cascadia Subduction Zone just off the Pacific Coast.

Gold Beach City Administrator Jodi Fritts was angry — or, as she put it in an email to state officials: “Incredible Hulk ANGRY.”

She was one of several Gold Beach officials who had been working for months to finalize plans for re-building the local Curry General Hospital. They convinced local voters to support a bond measure to pay for it.

Then, in the spring of 2014, state officials from the Oregon Department of Geology and Mineral Industries (DOGAMI) started asking questions about the location that local officials had chosen for Curry General. That’s because the new hospital is to be built inside the state’s proposed new tsunami zone.

“If there were ever a place for the state to step in and help, this is it,” DOGAMI’s Ian Madin wrote to other state officials. Madin is the agency’s chief scientist.

This “place” is a small Southern Oregon town close to the California border at the mouth of the Rogue River that boasts wide open beaches and beautiful vistas.

Curry General stands about four blocks from the ocean. It has been declared an outdated fire hazard. It has only remained open thanks to waivers from the state fire marshal.

So there’s widespread agreement that the old building has to go. And local officials plan to build a new hospital on the same site — where the hospital’s parking lot is now located.

There’s only one problem: It’s going to be rebuilt in an area that scientists now know is a tsunami zone.

The building is about 50 feet above sea level. Scientists estimate that waves from a 9.0 subduction earthquake off the coast of Oregon could reach between 60 and 100 feet above sea level.

PHOTO: TONY SCHICK | OPB

LEFT: Curry General Hospital in Gold Beach. The hospital must be replaced by 2016 to meet fire codes, but the community only has the land and money to put its new hospital at the same site of the old one. However, scientists now know that site will take devastating tsunami damage in the event of Oregon's next major earthquake.

BELOW: Fritts was one of several local officials who worked for months to secure plans and funding for a much needed replacement of Curry General Hospital.

So how did this happen? And why did public officials move forward with a multimillion dollar plan to build a hospital in a tsunami zone?

The answers are complex. They reflect new science around what a 9.0 Cascadia subduction earthquake would do to Oregon's coastal communities. That science has raised thorny political questions for local and state officials, trying to grapple with the reality of an earthquake of that magnitude – the same magnitude that struck off the coast of Japan in 2011.

Scientists say there's no question that such an earthquake is coming here. The only thing they don't know is when that will be, but they estimate there's a 37 percent chance that a large magnitude event will strike sometime in the next 50 years off the Oregon coast.

Curry County: Aging Infrastructure, Aging Population, Limited Resources

Gold Beach is about 50 miles north of the California border. Curry Hospital serves not only Gold Beach, but the whole of Curry County and its population of 22,000.

Hospital officials and the city started serious planning to rebuild the hospital in 2012.

Curry General is not what you'd call a state-of-the-art facility. Construction started in 1949 and wings were added in the 1950s and 60s. It's an unreinforced brick structure, so it won't survive the kind of 8 or 9 magnitude earthquake scientists are predicting along Oregon's coast.

The hospital doesn't meet today's fire standards either.

"The fire marshal has said we have until mid-2016 to build a replacement building or he's going to shut us down," said hospital interim CEO Wayne Hellerstedt.

"I'm angry that computer models and projections are going to effectively prohibit development in my town without any local input."

Gold Beach City Administrator & Planning Director – Jodi Fritts

PHOTO: TONY SCHICK | OPB

"It's a one envelope building, which essentially means there are not fire or smoke breaks in the building," he said.

That means that if a fire breaks out in the kitchen, it can spread unhindered to the operating room, the wards, everywhere.

The hospital is also too small. The hospital staff stores X-ray machines and other medical equipment along the corridors. Machines and boxes pack the hospital labs.

Many of Gold Beach's residents are retirees on limited incomes – almost 30 percent are 65 or older, according to U.S. Census figures. When voters passed a \$10 million bond to help pay for a new hospital, it was the first bond measure to have passed in 10 years.

City officials and hospital executives began planning for the new hospital in 2012. They consulted official state-issued tsunami maps – dating from 1995 – to plan where to place the new hospital building.

The state had just published a revised tsunami map for Gold Beach, showing the new hospital site would

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Meet The 'Really Big One': The Northwest's Megaquake

M

aybe you learned about it in high school, saw it in newspapers or maybe you have a subscription to *The New Yorker*. Or maybe all this earthquake talk is new to you.

Seismologists predict that the Northwest has a 37 percent chance of experiencing a Cascadia Subduction Zone earthquake happening in the next 50 years. It will be so disruptive, it will change the Pacific Northwest forever.

But How Prepared Will Residents Be?

That depends on what we all do now, before it strikes. You can prepare for it. And the first step to preparedness is knowledge. So, let's meet "The Really Big One."

How We Know The Megaquake Is Coming

Over its 10,000-year rupture history, earthquakes around magnitude 9.0 occurred along the length of the Cascadia Subduction Zone 19 times — about every 526 years. The southern section of the CSZ has seen 19 additional quakes of 8.0 or higher.

Along this southern section, the average recurrence is every 234 years. With the last major event placed at 315 years ago, we're due.

Umm, What's A Subduction Zone Earthquake Again?

A subduction zone is a large area where two plates of the Earth's crust meet and one is forced under the other. The plates sliding past each other cause extreme amounts of force to build up as friction restricts the movement. When the amount of force exceeds the friction holding it back, the plates slide past each other, causing the ground to rumble.

This causes the largest type of earthquake on the planet.

How Powerful Is A 9.0 Earthquake?

A magnitude 9.0 earthquake is measured in moment magnitude, which is the measurement of the exponential increase of energy as the magnitude increases.

Here's another way to look at it: If a magnitude 3.9 earthquake equals 1 grain of sand, then a magnitude 9.0 would equal 100 million grains, or about 572 pounds.

Energy Released By Different Magnitude Earthquakes

A magnitude 9.0 earthquake doesn't release nine times as much energy as a magnitude 1.0. Moment magnitude — the scale seismologists use to measure earthquakes — measures the exponential increase of energy as the magnitude increases. A magnitude 9.0 earthquake actually releases about 11,099,511,600,000 times as much energy as a magnitude 1.0. This graphic aims to show the dramatic increase from a magnitude 3.0 earthquake, the type of earthquake people barely feel, to a magnitude 9.0, the magnitude of the earthquake that hit Japan in 2011.

About Unprepared: Will We Be Ready For The Megaquake?

Geological evidence shows that devastating 8.0 or 9.0 earthquakes, and accompanying tsunamis, have been striking Oregon every 300-400 years. OPB News and Oregon Field Guide have launched a year-long initiative to inform people about the dangers of a megaquake, and to examine ways that our region can be better prepared. You'll find information here about earthquake science, lessons we can learn from Japan, personal preparedness and more. Look for OPB's special Oregon Field Guide documentary coming Oct. 1, 2015.



Be Prepared

A mobile kit should have enough supplies to last at least three days, which should give enough time to find a more permanent shelter. People living in remote areas may need more supplies.

- Three days of food that doesn't need to be refrigerated or cooked for each family member
- Three gallons of water per family member
- Battery or hand-crank powered radio
- Flashlight
- Extra batteries
- First aid kit
- Supply of medications
- Multipurpose tool
- Copies of personal documents, such as insurance and identification
- Extra cash in small denominations
- Personal hygiene items
- Whistle to signal for help
- Local maps
- Duct-tape
- Manual can opener
- Household liquid bleach for water purification, plus eye dropper for measuring
- Waterproof matches
- Baby supplies if needed
- Pet supplies if needed
- Rain gear and warm clothes
- Insect repellent and sunscreen
- Extra clothing
- Emergency blankets

The American Red Cross also recommends that you always keep your vehicle filled with three-quarters of a tank of fuel in case you need to leave in an emergency.

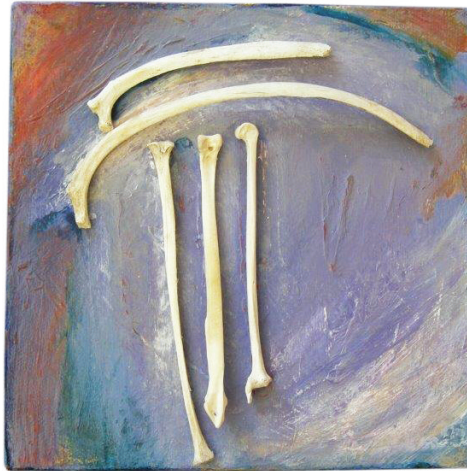


The Hawk Is A Solar Bird

Today on a walk I found a wing feather from a red-tail hawk in my path. Lucky me! In my own mythology, as in that of the Mescalero Apaches, finding a hawk feather, especially at my own home, is a lucky omen. This feather is like a message from the sun-god given me by its intermediary, the bird that flies close to the sun. To the Greeks the hawk was the messenger of Apollo, the god of the sun. Or maybe the wing feather of a hawk is lucky because it comes to me from a medium I am too earth-bound to claim as my own, that wonderful, wide, free-spirited realm of air. Many people (I am not one) have dreams of flying. I imagine those flights are more hawk-like than chickadee-like, more soaring in the heights of that deep blue sky than flittering from branch to branch in the bushes or even darting from under the bridge over the river like swallows scooping up water bugs, “their flight unsteady with wagging wings and leaning first to one side then the other,” as the poet Gerard Manley Hopkins observed. Surely if you want to dream of flying, you would be a hawk.

Maybe the idea of those dreams is to get as close to the sun as possible, as the hawk can do. But, of course, even in our dreams we do not actually reach the sun-god. We only glide on the wind, spiraling in widening gyres in our attempt to reach him, relishing the freedom of “riding the rolling level underneath [us] steady air” (as Hopkins describes the flight of a falcon), hoping to bring the message of the sun-god back to earth without melting the wax that holds our wings on.

My comparable dreams are swimming dreams: complete immersion in the most beautiful turquoise or deep-blue pools imaginable; the same freedom of movement – not a lurching from side to side like an unsteady swallow but aquatics as graceful as the aerobatics of a hawk; the same oneness with a homeland that doesn’t belong to me; the same delving into depths from which I might bring home a message from the gods. Meanwhile,



“Flight” by Barbara Kostal

bright circles of sunlight pierce the water, connecting me with the mammalian realm even as the earth below reminds the dream-flier, who rises towards the sun, that she really belongs to the land of walking creatures.

The hawk is a solar bird. I stretch my head backward to watch him flying against the sun, wheeling slowly, circling higher and higher in great, long, rhythmic loops, turn-

ing and turning in the widening gyre until he disappears in the blue distance on his way to the sun. In winter he likes to sit at the top of a leafless tree, facing the sun, warming the creamy white feathers of his breast. He doesn’t sit with his wings to the sun, even though those feathers, being darker, would absorb the heat more deeply, because, as nature photographer Mark Seth Lender says, it is “better to take the brightness in closer to the heart.”

My hawk’s-wing feather is that message to me: “It is better to take the brightness in closer to the heart.”

This essay comes from Diana Coogle’s upcoming book, Wisdom of the Heart, consisting of paintings by Applegate artist Barbara Kostal and Coogle’s essays in response to those paintings.

Diana Coogle posts weekly on her blog, which you can access at www.diana-coogle.blogspot.com. Her latest book is *Favorite Hikes of the Applegate*. More at dicoog@gmail.com.

Tuned In *From page 5*

its slogan “fair and balanced” is still a mystery to me. Organizations like Fox, or MSNBC on the other side of the political spectrum, should not run and control debates. A Democratic Party debate hosted by Rachel Maddow and broadcast exclusively on MSNBC would be just as harmful to our democratic process. Debates need to be moderated by skilled and respected journalists without the political baggage that rightfully comes with working for partisan media organizations.

Media literacy has become an essential part of understanding the world in today’s information age. If information is power in a democratic society, we need to work diligently to preserve the power of citizens with free access to information about our world from trusted sources. Based on the first Republican Party debate, we have work to do.

Paul Westhelle is JPR’s Executive Director.



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Theatre And The Arts

Molly Tinsley

Embracing The Magic

When exactly does Jeff Whitty's musical, *Head over Heels*, start? When the Fool's song threatens violence to those who neglect to turn off cell phones? When the actors trickle down the aisles, chatting up the audience? When the Fool introduces each character and riffs on genre?

Directors of traditional plays often orchestrate such soft beginnings, inviting us to bend our minds around that in-between space ruled neither by the world we left outside the theatre nor by the dramatic structure of the play yet to come. But *Head over Heels*, romping through its world premiere this season in the Elizabethan Theatre, is anything but traditional. The circumstances of its conception are bizarre—a hot date between a 1580's romantic narrative and the pop songbook of a 1980's all-female band, the Go-Gos. Its prolonged liminal opening is written into the script, urging us to abandon boundaries, classic structure, or, heaven forbid, the pretense of realism. Indeed, following the play's uncertain beginning, anything goes, right up to the infinite regress that prevents its end.

On the surface, *Head over Heels* foregoes any effort to imitate life in favor of celebrating theatre. Loren Shaw's resplendent costumes conjure a rainbow led by chartreuse. The live music and Sonya Tayeh's choreography reinforce the heartbeat at the show's center. Whitty's dialogue delivers the most ordinary content with multi-syllabic grandiloquence. Similar ironies lurk in the discrepancies between the onstage action and the lyrics of the Go-Gos' pre-existing songs. One character bleeds out from a stab wound, for example, while his lover laments the disruption of best-laid plans.

Whitty's action quotes the history of drama from Sophocles to Sondheim, with countless bows to Shakespeare. To get things rolling, King Basilius (Michael Sharon) consults an Oracle (Michele Mais), cousin to the Witch in *Into the Woods*, who intones four disturbing prophecies. Basilius will lose his throne; his widely courted daughter Pamela (Bonnie Milligan) will lose her innocence but never marry; his neglected daughter Philoclea (Tala Ashe) will marry without his approval; and he and Queen Gynecia (Miriam Laube) will both commit adultery. Emulating Oedipus, Basilius thinks to escape his fate through relocation, thereby commencing its fulfillment.

He and his household trot into the forest.

Thanks to Shakespeare and company, we all know what happens in forests. The clothes come off, the hair comes down, and a shepherd, Mucidorus (Dylan Paul), cross-dressed (barely) as an Amazon, becomes the object of everyone's desire. Pamela, whose poetry laced with double-entendre draws her unwittingly out of the closet, thinks he is female, as does Basilius, who flaunts a well-turned calf. Gynecia happens to have visual proof he's male while Philoclea, the woman he loves, makes the pleasant discovery when he simply removes his diadem at the end of Act I.

In Act II, the King and the Queen send Mucidorus love letters arranging an assignation. Mucidorus redelivers them to the Queen and the King, thus setting up a no-holds-barred bed trick. The King, furious that the "game has spun from ...[his] control," comes after the poor shepherd and stabs him. It seems that just as the Fool (John Tufts) predicted, the play required "the death of a leading romantic character."

The live music and Sonya Tayeh's choreography reinforce the heartbeat at the show's center.

The Oracle's initial command to the King was Keep it Real. The actors play variations on this instruction. Sharon roots Basilius in melodrama: he's a villainous cad and he knows it. If melodrama featured spoiled brats, Milligan's Pamela would fit that sub-genre. It turns out though there's a reason for her impervious narcissism—the lie she's living of heterosexuality. Rejection by the Amazon provokes a tantrum of global proportions, which she bills as showing her “vulnerable side,” but her lady-in-waiting Mopsa (the sparkling Britney Simpson) grabs her on the rebound. Henceforth part of an item, Pamela will begin to show her more variegated human side.

Laube's Queen plays it real from the start. Craving the “wild abandon” of love, she's stifled in her marriage to the patriarchal Basilius, who prefers efficiency. The only way she can think of to protect her younger daughter Philoclea from a similarly disappointing union is to direct her down the convent route. As Philoclea, the lovely Ashe practically steals the show with her unquestioning belief in her own plainness and her sister's charisma. She accepts the crumbs of affirmation from her family as if they offered a banquet. Her anxiety and nausea upon hearing of her parents' unwitting tryst is plain hilarious—she keeps trying to conjure an image of “rushing water” to drown that of the primal scene.

As Pamela softens, Philoclea gets tough. In the midst of sexual chaos, she announces that she's going to talk now, delivering a sweet little sermon in support of love. It's not enough to prevent the “tragic consequences” of the King's obsessive control, but it does prompt her mother to shed her passivity and take the helm. And in the end, the Fool is wrong about romance, at least this one—well, at least for everyone but him.

While the play erupts at the end in torrents of rambunctious joy, the Fool heads out of Arcadia, carrying his secret love for Philoclea in his heart. Tufts's odd-man-out has won our affection and admiration for stage-managing this theatrical journey and bringing it home. Now *he* must “fashion home” from the open road.

In *Head over Heels*, the medium is the message. The disruptive, free-wheeling form

amplifies its paean to unrestricted love—to hell with gender or social class—and finally induces us to “embrace the magic of the universe lest logic interrupt discovery.”

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* (www.fuzepublishing.com)



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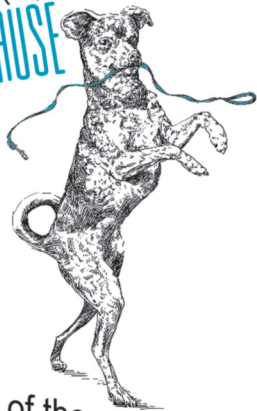


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Inside the Box

Scott Dewing

Storing Data In DNA

For the most part, we go about our daily lives unaware that we are information storage devices. We store all sorts of information in our brains. Some of this information is quite useful, but most of it could probably be deemed trivial in the big picture. But no matter what specific information we individually store in our brains, each and every one of us carry inside us the key information for creating life.

Inside each of us is DNA (deoxyribonucleic acid), molecules that contain genetic information used for the development and ongoing functioning of all life. To greatly oversimplify the miracle of DNA, it both stores information and reads genetic code. It's kind of like a tiny computer in that way as it has both storage and processing capability.

Within DNA, genetic information is encoded as a sequence of four types of nucleotides, which are molecules that can carry packets of energy. Through a complex process that utilizes these nucleotides as well as RNA (ribonucleic acid), DNA instructs our cells what to do. Cells without DNA would be as useless as computers without software.

We have an estimated 10 trillion cells in our bodies, each of which contains DNA. If you were to line up all of the DNA packed into your body's cells, it would stretch from the Earth to the Sun and back 100 times, according to the National Human Genome Research Institute.

DNA is well-suited for biological information storage. But it also turns out that it may be useful for digital information storage. That's what two scientists, Ewan Birney and Nick Goldman, at the European Bioinformatics Institute (EBI) demonstrated when they encoded and stored Shakespeare's sonnets, an audio clip of Martin Luther King Jr.'s "I Have a Dream" speech, and a picture of their office on a strand of lab-synthesized DNA.

Birney and Goldman were not the first

scientist to successfully store data in DNA. In 2012, a couple of scientists at Harvard's Wyss Institute successfully encoded and packed 700 terabytes of digital data into a gram of DNA.

Today, we still tend to think of data storage in terms of gigabytes. For example, the MacBook Pro laptop I'm writing this column on has a 500GB hard-drive, which is roughly half a gigabyte. So, I'd need approximately 1,400 of the hard-drives like the one in my laptop to store that same amount of data.

Of course, there are hard-drives with capacity far greater than the one in my laptop. The problem is that we are creating so much digital data at such a staggeringly exponential rate, that today's hard-drives are not a sustainable medium for storing more and more data.

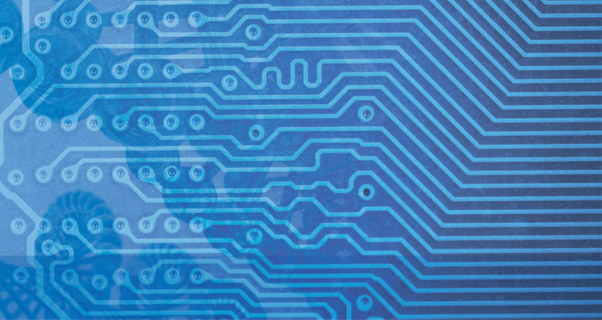
According to a recent study done by the University of Southern California, we've created and stored 295 billion gigabytes of data since 1986. The volume of digital data created is growing at a rate of about 60 percent. Most recent estimates conclude that there is a total of 1 trillion gigabytes of digital data in existence in the world today.

The European Bioinformatics Institute is contributing to that data creation and storage too. EBI maintains the world's largest database of genetic information.

"The data we're being asked to be guardians of is growing exponentially," Goldman said in a NPR interview. "But our budgets are not growing exponentially."

DNA is a promising solution to big data storage because it does it in such a small way. The trick is going to be perfecting the process of encoding, synthesizing, sequencing, and decoding data in and out of DNA storage. Also, the cost of lab-synthesized DNA needs to come down in price.

According to Goldman, the estimated cost of sequencing the DNA they used for



their storage of data was \$12,400 per megabyte. The lab that they worked with, Agilent Technologies, waived those costs for the experiment.

But the cost of lab-synthesized DNA has been dropping each year. Goldman and Birney estimate that in about a decade it may be more cost-effective to archive large volumes of data in DNA than in a warehouse full of computer hard-drives.

In addition to being able to store large volumes of data in a small amount of DNA, the other advantage of DNA is non-volatility. DNA lasts a long, long time; tens of thousands of years. For example, we've recovered DNA from Neandertals and woolly mammoths.

"And that's not even a carefully controlled sample," Goldman points out. "That's just a mammoth that laid down and died somewhere cold." DNA that was stored in a carefully controlled environment would potentially last much longer, said Goldman.

One day, we could advance this technique of encoding, sequencing, and storing information in DNA to the point of being able to encode and store every bit—literally every "bit"—of information that we've amassed about life, the universe, and everything.

We could then send that information off into our galaxy, out into deep space and the infinite universe. Maybe we'll have a target planet out there, one that we've determined can support life, and we create a delivery mechanism for creating life on that target planet.

Or maybe this was already done long ago by some ancient civilization that evolved and advanced their technology to this point long before life suddenly and miraculously appeared on planet Earth.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

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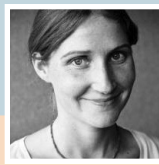
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Sylvia Poggioli
Senior European Correspondent, NPR



EarthFix

Amelia Templeton

Drones Increasingly Force Firefighting Aircraft To Ground

This year is poised to be a difficult fire-fighting season in the Pacific Northwest. Most parts of Oregon and Washington experienced the warmest January to June since record keeping began in 1890, and the drought that has devastated California is steadily advancing north.

Making the season even more tense, firefighters are reporting an increasing number of near misses with unmanned drones, many of which appear to be sent by hobbyists or photographers trying to document fires.

"You have to think about the consequences," says Jim Whittington, an information officer with the Forest Service. "Is a cool video worth a house, or a life, or a million dollar aircraft?"

In California, safety concerns after a drone appeared grounded 20 aircraft fighting the Lake Fire on June 24.

In Eastern Washington, an air tanker pilot fighting the Douglas County Complex fire July 11 noticed a drone in restricted airspace at the end of a shift, and tracked the drone as it landed and returned to a vehicle.

Hobbyists can legally fly drones below 400 feet, but wildfires often trigger temporary flight restrictions, which bar non-essential aircraft including drones. The Federal Aviation Administration lists re-

strictions, and you can track wildfires on Inciweb.

Whittington says regardless of whether a flight restriction is officially in place, drone operators should avoid sending their craft over fires, due to the risk they will distract pilots, collide with aircraft or

harm firefighters on the ground.

Most drones piloted by amateurs do not carry any kind of transponder system to broadcast their location and are too small to appear on radar, according to Whittington. In addition, the aircraft attacking fires tend to fly low, like the drones. Tankers laden with fire retardant travel slowly and

can't easily maneuver to avoid a collision.

"It's just unacceptable. If you fly, we can't," says Julie Stewart, the national airspace program manager for the Forest Service and Bureau of Land Management. "These little drones are almost impossible to see until it's too late. We're dealing with smoke, we're dealing with fatigue. It's absolutely terrifying."

A list Stewart has compiled for the FAA details eight incidents of unmanned aircraft appearing over wildfires in 2015 to date in California, Colorado, Minnesota, Utah and Washington.

Stewart says the day after the drone appeared over the Douglas County Complex fire in Washington, a production company posted video of the fire online, but

Making the season even more tense, firefighters are reporting an increasing number of near misses with unmanned drones

EarthFix is a public media partnership of Oregon Public Broadcasting, Idaho Public Television, KCTS9 Seattle, KUOW Puget Sound Public Radio, Northwest Public Radio and Television, Jefferson Public Radio, KLCC and the Corporation for Public Broadcasting.



An air tanker drops retardant over the Corner Creek fire in Central Oregon, July 11, 2015.

PHOTO: JEFF PRIEST | BLM



she doubts she can conclusively prove the company was operating in closed airspace. Firefighters didn't get a license plate from the vehicle they observed driving away from the fire with the drone.

"While people are eager to obtain footage, it is extremely dangerous to combine unmanned aircraft operations with our firefighting," she says.

Amelia Templeton is a reporter for EarthFix, a public media project of Oregon Public Broadcasting, Boise State Public Radio, Idaho Public Television, KCTS 9 Seattle, KUOW Public Radio, Northwest Public Radio and Television, Southern Oregon Public Television, and Jefferson Public Radio.



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Recordings

Eric Teel

Considering Country

There are two kinds of music:
Good music, and the other kind

– Duke Ellington

Recently, a listener asked: “What’s with all the country music all of a sudden on the *Rhythm & News Service*?” Is there? In many ways, it’s a difficult question to answer, but it’s a fascinating topic that deserves some attention.

The term “country music” has come up often in music circles lately. Major publications, late night TV shows, blogs of all sorts, and even NPR Music is celebrating the “resurgence of ‘country music’” in recent years. At the forefront of this movement are a couple of important artists. I’ll get to them in a bit.

One reason the listener’s question is challenging to answer is because it’s honestly very difficult to define what “country music” actually is. One dictionary definition reads as:

“...a style and genre of largely string-accompanied American popular music having roots in the folk music of the Southeast and cowboy music of the West, usually vocalized, generally simple in form and harmony, and typified by romantic or melancholy ballads accompanied by acoustic or electric guitar, banjo, violin, and harmonica.”

That sweeping generalization could be applied to all manner of music heard on JPR over the years: bluegrass, folk, old-timey, singer-songwriter, back-porch, etc.

Compounding the problem is that Country Radio plays an entirely different style of music that many have come to accept and understand to be country music. Think Taylor Swift, Jason Aldean, Keith Urban, Carrie Underwood, and Miranda Lambert for starters. Is that stuff country music as defined above? Hardly. In fact, this particular style is often referred to by

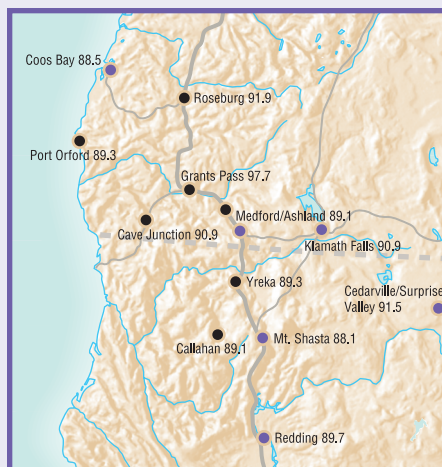
detractors as “Pop-country,” “Nashville Pop,” “Bro Country,” or even far more derogatory monikers. But it’s hugely popular. In fact, it’s the most listened to music format on the radio in the United States. It’s also big business, with hugely successful tours and solid record sales. But it’s not really country music, is it? Interestingly, of the top 25 albums on the Billboard Country chart for week of August 8th, 23 of them were by male singers. Perhaps “Bro Country” is an adequate description?

Muddying the waters a bit more is another musical genre name that has been lobbied about in recent years: Americana. The Americana Music Association defines the style as:

“...contemporary music that incorporates elements of various American roots music styles, including country, roots-rock, folk, bluegrass, R&B and blues, resulting in a distinctive roots-oriented sound that lives in a world apart from the pure forms of the genres upon which it may draw. While acoustic instruments are often present and vital, Americana also often uses a full electric band.”

Americana is a rising format in radio. It seems to be backfilling the void left by country stations not really playing country music in favor of the much more popular and lucrative country-pop. It feels very much like someone is just moving the goalposts – re-branding with little substantive change. Alison Krauss & Union Station is a perfect example. What started as a bluegrass band crossed over a bit into mainstream country, and is now soundly positioned smack dab in the middle of the Americana genre. Yet her fans probably don’t notice and don’t care what label is placed on her.

So all of this leads back to JPR. What IS with all the country music all of a sudden? To be sure, country (or roots or Americana or whatever you want to call



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5:00am Morning Edition
9:00am Open Air
3:00pm Q
4:00pm All Things Considered
6:00pm World Café
8:00pm Undercurrents
(Modulation Fridays 8–10pm)
3:00am World Café

Saturday

5:00am Weekend Edition
10:00am Wait Wait... Don't Tell Me!
11:00am The Best of Car Talk
12:00pm Radiolab
1:00pm Q the Music
2:00pm E-Town
3:00pm Mountain Stage
5:00pm All Things Considered

6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues
12:00am Undercurrents

Sunday

5:00am Weekend Edition
9:00am The Splendid Table
10:00am This American Life
11:00am The Moth Radio Hour
12:00pm Jazz Sunday
2:00pm American Routes
4:00pm TED Radio Hour
5:00pm All Things Considered
6:00pm The Folk Show
9:00pm Folk Alley
11:00pm Mountain Stage
1:00am Undercurrents

them) elements are permeating music right now. It's due in part to the rise of Americana music as a new avenue for artists whose music is covered by the blanket descriptions above, but have no hope of ever receiving attention by the mainstream music establishment. But it's not just a new path for country. It's also a path to success by artists formerly known as "folk singers." That genre, too, is in flux/decline, so many artists are boosting their sound a bit with the help of a rhythm section in hopes of catching the ear of someone in the Americana world.

In recent months, three artists have risen to very top of the pile. They deserve mention, and, we believe, airplay. *Rolling Stone* recently published an article asking if country singer Sturgill Simpson was country music's savior. Though he's now becoming so popular and buzzworthy that the mainstream music world is finally starting to take notice, for years Simpson has been creating a genuine traditional throwback country sound that eschews many of the stylistic clichés found in today's pop country. His latest release *Metamodern Sounds In Country Music* is a fantastic release, and one we're not only happy to have discovered, but one we're excited to share with you. Another notable recent arrival is the album of Daniel Romano called *If I've Only One Time Askin'*. If you can remember back to the sound of

country music in the late 60s and early 70s, complete with a sweeping string section, you've got the idea. Other folks right now with a distinctive country/Americana leaning include Nicki Bluhm, Lindi Ortega (*Dolly, anyone?*), Robert Ellis, Gillian Welch, Steve Earle, Eilen Jewell and Kacey Musgraves (Hello, *Loretta Lynn!*) and many other JPR staples. Perhaps as a sign that times are changing, Jason Isbell, whose new record *Something More Than Free* landed atop the Billboard Country Charts the week I'm writing this, led critically acclaimed musician Todd Snider to write on Facebook:

JASON ISBELL HAS THE NUMBER
ONE RECORD ON THE BILLBOARD
COUNTRY MUSIC CHART
AND
NEVER THE LESS HE IS STILL
GATHERING CRITICAL ACCLAIM
TO RIVAL THAT OF ANYONE IN ANY
GENRE
EVER
AND THAT MY FRIENDS
AT LEAST FOR ME
IS THAT
THATS WHAT WEVE BEEN WAITING
FOR
THATS THE THING
"nashville"
WOULDN'T LET ANYBODY DO.
WELL SOMEBODY DID IT
AND NOBODY STOPPED HIM

WITHOUT CHANGING HIS MUSIC
AND WITHOUT CHANGING HIS
CLOTHING
JASON ISBELL
DID IT.

Over its 25 year history, JPR's *Rhythm & News Service* has consistently tried to toe the leading edge of musical trends. From the era of acid jazz to the days of "*O, Brother*" old-timey tunes, to the rash of echo chamber folk-rock the likes of Bon Iver, and the crunchiness of bands like The Black Keys, we've always looked for the best music we can find from a wide variety of styles and genres to blend together into a mix that we hope appeals to your curiosity and general love of musical discovery. At its core, JPR's primary musical tenet is best summed up by the quote of Duke Ellington that began this writing: Is it "good?"

Are we going country? No, of course not. But as always, we'll continue to try and unearth interesting and important music and artists to share with you each day you're with us. Some of them might even bring a little twang into the conversation. Y'all OK with that?

Eric Teel is JPR's Director of FM Network Programming and Music Director.

PROGRAM GUIDE CLASSICS & NEWS

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5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
8:00am First Concert
10:00am San Francisco Opera
2:00pm Played in Oregon
3:00pm The Best of Car Talk
4:00pm All Things Considered

5:00pm New York Philharmonic
7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm Center Stage from Wolf Trap
8:00pm State Farm Music Hall

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Big Bend, CA 91.3	Coos Bay 89.1	Langlois, Sixes 91.3	Redding 90.9
Brookings 91.1	Crescent City 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	Lincoln 88.7	
Camas Valley 88.7	Gasquet 89.1	Mendocino 101.9	
Canyonville 91.9	Gold Beach 91.5	Port Orford 90.5	
Cave Junction 89.5	Grants Pass 101.5		
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.



PHOTO: CORY WEAVER | SAN FRANCISCO OPERA

First Concert

Sep 1	T	Humperdinck*: <i>Sleeping Beauty</i>
Sep 2	W	Haydn: <i>Symphony No. 48</i>
Sep 3	T	Locatelli*: <i>Violin Sonata in F major</i>
Sep 4	F	Milhaud*: <i>Le Boeuf sur le Toit</i>
Sep 7	M	Philidor*: <i>Le Maréchal-Ferrant Ouverture</i>
Sep 8	T	Dvorák*: <i>Symphonic Variations</i>
Sep 9	W	Frescobaldi*: <i>Partita</i>
Sep 10	T	Ciurlionis*: <i>In the Forest</i>
Sep 11	F	Pärt*: <i>Symphony No. 3</i>
Sep 14	M	Bache*: <i>Piano Concerto in E major</i>
Sep 15	T	Parker*: <i>Suite for Piano Trio</i>
Sep 16	W	Taffanel*: <i>Wind Quintet</i>
Sep 17	T	Holzbauer*: <i>Symphony in D major</i>
Sep 18	F	Respighi: <i>Adagio con Variazioni</i>
Sep 21	M	Beethoven: <i>Sonata No. 15, "Pastorale"</i>
Sep 22	T	Bloch: <i>Voice in the Wilderness</i>
Sep 23	W	Glazunov: <i>Autumn</i>
Sep 24	T	Bridge: <i>The Sea</i>
Sep 25	F	Rameau*: <i>Deuxième Concert</i>
Sep 28	M	Schmitt*: <i>Habeyssée, Suite for Violin & Orchestra</i>
Sep 29	T	Handel: <i>Concerto Grosso in G major</i>
Sep 30	W	Borodin: <i>Polovtsian Dances</i>

Patricia Racette as Cio-Cio San in San Francisco Opera's production of *Madame Butterfly*.



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KSYK AM 1490
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KMJC AM 620
MT. SHASTA

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Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am The Takeaway
11:00am Here & Now
1:00pm The World
2:00pm To the Point
3:00pm Fresh Air
4:00pm On Point
6:00pm Fresh Air (repeat)
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am World Link
9:00am Day 6
10:00am Living On Earth
11:00am Science Friday
1:00pm West Coast Live
3:00pm A Prairie Home Companion
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am TED Radio Hour
11:00am On The Media
12:00pm A Prairie Home Companion
2:00pm Backstory
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm This American Life
6:00pm Fresh Air Weekend
7:00pm BBC World Service

Siskiyou Music Hall

Sept 1 T Paganini: Violin Concerto No. 3
Sept 2 W Glazunov: Symphony No. 5
Sept 3 T Bruckner: String Quartet in F major
Sept 4 F Onslow: Symphony No. 4

Sept 7 M Copland: Symphony No. 3
Sept 8 T Dvorák*: Cello Concerto in B minor
Sept 9 W Czerny: String Quartet in A minor
Sept 10 T Larsson: Symphony No. 2
Sept 11 F Kuhlau*: Flute Sonata in G major

Sept 14 M Haydn: Symphony No. 92, "Oxford"
Sept 15 T Cherubini: String Quartet No. 4
Sept 16 W Myaskovsky: Symphony No. 24
Sept 17 T Enna: Symphonic Fantasy
Sept 18 F Wilms: Symphony No. 7

Sept 21 M Holst*: Symphony in F major, "The Cotswolds"
Sept 22 T Weyse: Symphony No. 1
Sept 23 W Goldmark: Violin Concerto in A minor
Sept 24 T Borodin: Symphony No. 1
Sept 25 F Shostakovich*: Piano Quintet

Sept 28 M Gershwin*: Piano Concerto in F
Sept 29 T Stenhammar: String Quartet No. 2
Sept 30 W Stanford*: Symphony No. 6

San Francisco Opera

Sep 5 **Madame Butterfly**
by Giacomo Puccini
Nicola Luisotti, conductor; Patricia Racette, Brian Jagde, Elizabeth DeShong, Brian Mulligan, Julius Ahn, Jacqueline Piccolino, Efrain Solis, Morris Robinson, Hadleigh Adams

Sep 12 **Norma**
by Vincenzo Bellini
Nicola Luisotti, conductor; Sondra Radvanovsky, Jamie Barton, Russell Thomas, Christian Van Horn, Jacqueline Piccolino, A.J. Glueckert

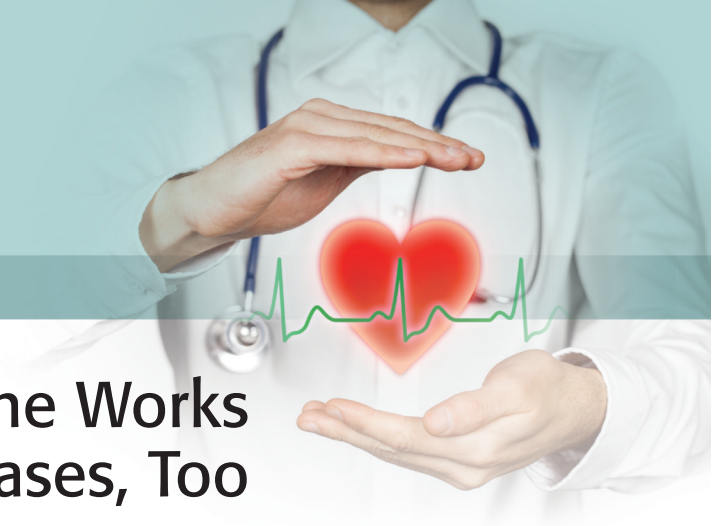
Sep 19 **Susannah**
by Carlisle Floyd
Karen Kamensek, conductor; Patricia Racette, Brandon Jovanovich, Raymond Aceto, Catherine Cook, James Kryshak, Jacqueline Piccolino, Erin Johnson, Suzanne Hendrix, Joel Sorensen, A.J. Glueckert, Dale Travis, Timothy Mix

Sep 26 **A Masked Ball** (In Italian)
by Giuseppe Verdi
Nicola Luisotti, conductor; Ramón Vargas, Julianna Di Giacomo, Heidi Stober, Thomas Hampson, Dolara Zajick, Scott Conner, Christian Van Horn, Efrain Solis, A.J. Glueckert, Christopher Jackson



Jamie Barton as Adalgisa and Sondra Radvanovsky as Norma together scale the heights of bel canto artistry.

PHOTO: CORY WEAVER | SAN FRANCISCO OPERA



Alzheimer's Drugs In The Works Might Treat Other Diseases, Too

Efforts to find a treatment for Alzheimer's disease have been disappointing so far. But there's a new generation of drugs in the works that researchers think might help not only Alzheimer's patients, but also people with Parkinson's disease and other brain disorders.

Previous efforts to treat Alzheimer's have focused on a single target — usually the protein called beta-amyloid, says Maria Carrillo, chief science officer of the Alzheimer's Association. “The one-target approach is probably not going to be the answer,” Carrillo says.

Instead, several teams of scientists reporting their work at the Alzheimer's Association International Conference in Washington, D.C., this week are targeting a process in the brain that leads to toxins involved in several different diseases.

The biotechnology company Treventis is working on one of these potential drugs.

“Our ultimate goal is to discover a pill that can be taken once a day that could either stop or slow Alzheimer's disease,” says Marcia Taylor, the company's director of biological research. Treventis hopes to do that with a drug that prevents the build-up of two toxic proteins.

These toxic substances, called beta-amyloid and tau, are the result of a process that begins when a healthy protein inside a brain cell somehow gets folded into the wrong shape.

“Sometimes it gets what I call a kink,” Taylor says. Then, when the misfolded protein meets another protein floating around in the cell, “It kind of grabs onto that protein and they both kink up together,” she says.

That can trigger a chain reaction that produces clumps of misfolded beta-amyloid

and tau proteins that damage brain cells.

“And our compound — because it targets protein misfolding — is actually able to prevent both beta-amyloid and tau from making these clumps,” Taylor says. The compound works in a test tube and is currently being tested in animals, she says.

Another potential new treatment could help people with Parkinson's and a disease called Lewy body dementia, as well as those with Alzheimer's.

Previous efforts to treat those diseases have focused on differences in the proteins thought to

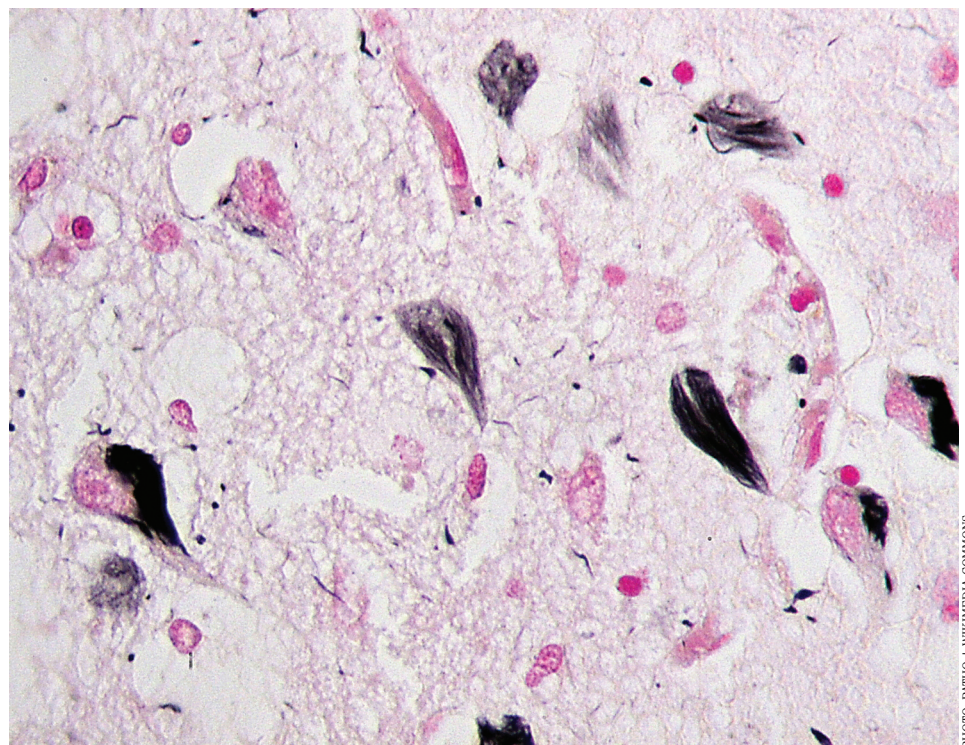
cause them, says Fernando Goni of New York University. “So what we said is, ‘Do they have something in common?’”

The common element is proteins that misfold and then form toxic clumps. Goni and his colleagues decided to go after these clumps, without worrying about which protein they contain. The result is a class of monoclonal antibodies that work like guided missiles to find and neutralize protein clumps in brain cells.

Previous experiments showed that the monoclonal antibodies work on the tau and amyloid clumps associated with Alzheimer's. Studies in mice show that the treatment can reverse symptoms of the disease, Goni says.

“We took animals that already had the disease and we infused them with the monoclonals and after a couple of months they were almost as perfect as the normal mice of that age,” he says. Goni also presented evidence at the meeting that these targeted antibodies work on clumps associated with Parkinson's disease and Lewy body dementia, too.

“Another potential new treatment could help people with Parkinson's and a disease called Lewy body dementia, as well as those with Alzheimer's.”



Neurofibrillary tangles in the Hippocampus of an elderly person with Alzheimer-related pathology.

PHOTO: PATHO | WIKIMEDIA COMMONS

Perhaps the most unusual potential new treatment for Alzheimer's comes from Neurophage Pharmaceuticals, a company that owes its existence to an accidental discovery.

A few years ago, Beka Solomon, a researcher in microbiology and biotechnology at Tel Aviv University in Israel, realized that a virus she was using for another purpose seemed to reverse Alzheimer's in mice. So she continued to study the virus, says Richard Fisher, the chief scientific officer of Neurophage.

"Meanwhile, her son, who had just spent 10 years in Israeli special forces, goes to Harvard Business School," Fisher says. "He needs a project. And he and another colleague at the business school put together a potential company based on [his mother's] discovery."

In 2008, that potential company became Neurophage. "I was the first employee and I thought, 'Wow, this is really crazy,'" Fisher says.

But it wasn't. Scientists were able to figure out how the virus was attacking Alzheimer's plaques and use that information to create a treatment.

And in mice, that treatment appears to work against both Alzheimer's and Parkinson's, Fisher says. The company plans to begin testing its treatment in people in early 2016.

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Your Money

Chris Arnold

One More Speed Bump For Your Retirement Fund: Basic Human Impulse

Saving for retirement is a challenge facing most Americans. Research shows the challenge is made harder by our basic human impulses. We know we should be saving. But we don't. We consistently make bad financial decisions.

One thing that leads us astray is what behavioral economists call "loss aversion." In other words, we hate losing. And that gets in the way of us winning — if winning is making smart financial decisions.

How A Smashed Car Is Like A Smashed Nest Egg

A few months ago I got rear-ended and my Jeep Cherokee was totaled. It's the first new car I ever bought. (That was 15 years ago, so it wasn't new anymore.) But I loved that car. And I hated losing it.

Insurance didn't give me much money to replace it. But still, I ran out with that \$3,000 and impulsively bought the first cheap car that looked like my old one to replace it. The problem is, the underside of it was really rusty. I should have known the

car would be more trouble than it was worth.

But it was like my primitive brain took over. I just wanted my car back. And I bought it anyway. Fast-forward three months, and three other things have broken on the car. It won't start. And I've discovered "frame rot." Ken Lucas, the owner of Elite Bodyworks in Boston, took a look at the car and said the rust is "extremely bad." He adds, "I wouldn't recommend you drive it."

Great.

I cover financial stuff as a reporter and I've always saved a lot for retirement. So why did I make this rash decision to buy such a clunker?

Well, it turns out a lot of Americans make all kinds of bad financial decisions for exactly the same reason.

We Hate Losing More Than We Love Winning

Professor Brigitte Madrian teaches behavioral economics at Harvard. "You expe-

rienced this loss of your car, and you wanted to make the loss go away," she says.

Madrian says this human instinct to avoid loss — she calls it "loss aversion" — is very powerful. In fact, once we have something, we hate losing it more than we enjoyed getting it in the first place. "It hurts twice as bad," she says. "The literature suggests that people are twice as sensitive to losses as they are to gains."

In other words, we hate losing twice as much as we love winning. And that gets us into trouble with financial decisions because it gives us the wrong impulses. These can lead us to make bad choices, involving a lot more money than a cheap, rusty car.

The Mistake Of Buying High And Selling Low

Generally, people understand that to make money investing in the stock market you want to buy low and sell high. But our instincts can lead us in the other direction. Take the stock market crash in 2008. A lot of people felt that loss so intensely, they did what they should never do: They sold all their stock after the market had already crashed and lost half its value.

Madrian says the sense of loss is very powerful in a situation like that. And they wanted to act, to stop the bleeding, to make the pain go away. So people lose sight of the more rational idea that if you are in the market for the long haul, if history is any guide, the market has always recovered.

So why sell after stocks crash? It's a human, emotional decision. Not a considered, analytical one.

Saving Isn't Losing, But It Feels Like It

People know they should save. But most of us still just don't like writing a check to squirrel money away for the future. Madrian says that feels like a loss from our checking account. And our aversion to that is very strong and it often irrationally wins out. So,

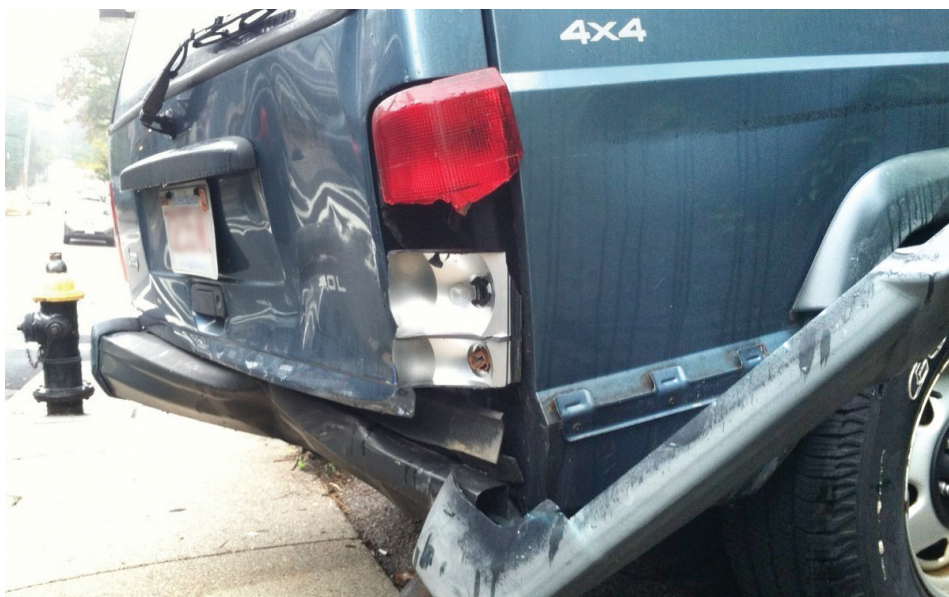


PHOTO: CHRIS ARNOLD | NPR

A smashed car is bad. But a smashed nest egg is worse. So it's good to understand how human impulses can lead us astray when we save for retirement.

Madrian says, the best advice by far is to take advantage of things like an automatic payroll deduction.

In other words, getting your employer to put part of your pay into a retirement account before it ever shows up in your checking account. That sort of tricks us into feeling like we never had the money in the first place. And that saves us from ourselves. “The money you don’t see is the money you don’t miss,” Madrian says.

Something We Should Fear: Fees

Usually, mutual funds and financial advisers don’t ask you to write a check to pay them. They just take a percentage out of the money they’re holding and investing for you. But that’s often very expensive over time. People agree to it, though, because the cost — and the loss — isn’t as visible. In this case, Madrian says, “the loss you don’t see is the loss you don’t feel.”

She says if you find a good financial adviser, you’d be better off paying him or her by the hour to sit down once a year to give you advice — the same way you pay someone to do your taxes. Paying 1 or 2 percent of your entire life savings every year in fees could potentially cost you hundreds of thousands of dollars in lost profits over the course of 30 years.

So keep an eye on those fees. Many retirement experts recommend diversifying investments across a broad range of stocks, bonds, real estate investment trusts, and international stocks. Index funds and exchange-traded funds, known as ETFs, often have fees that are much lower than “actively managed” mutual funds. And the experts say a mountain of research shows you are much more likely to make more money over time if you invest in these lower-fee funds.

Keep Your Head

Madrian says with all important financial decisions, it’s good to take your time. Seek out good advice, and don’t overpay for it.

As for me, my Jeep still won’t start. And I’m trying to get the guy who sold it to me to buy it back. Wish me luck.

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The Splendid Table

Lynne Rossetto Kasper



‘Drippy’ Mexican Sweet Corn

El Burrito Market in St. Paul supplied the inspiration for this recipe. Your grill is ready for the corn when the coals are covered with gray ash.

Ingredients

6 ears fresh sweet corn, husks peeled back but still attached to the ears

1 1/2 sticks salted butter, melted

Salt and freshly ground black pepper to taste

2 cups Mexican Crema, or sour cream

About 3 cups freshly grated Parmigiano-Reggiano cheese

1/2 cup hot chili powder

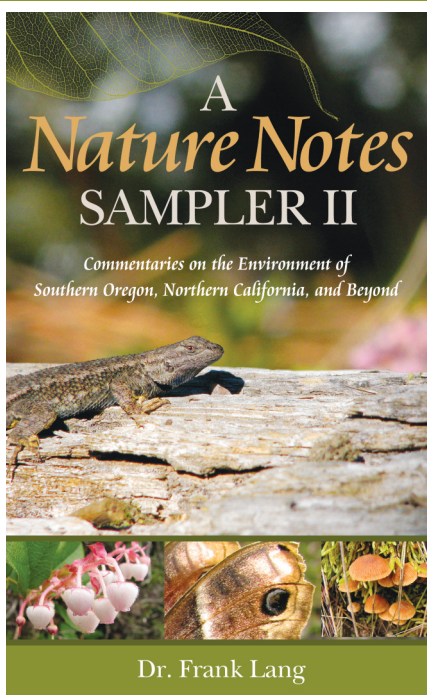
Instructions

1. Grill corn about 4 inches from coals for 8 to 10 minutes, turning with tongs and brushing with butter. Remove to a platter. Sprinkle lightly with salt and pepper.
2. Have the sour cream in one shallow bowl, the cheese on a large plate and the chili powder in a salt shaker.
3. Let corn cool until easy to handle but still warm. Remove husks then roll corn in sour cream, draining off excess. Then lightly roll in the cheese. Sprinkle with the optional chili powder to taste.

Variation: Some people like to temper the heat of the chili with a squeeze of fresh lime juice over the ear of corn.

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The Splendid Table airs Sundays at 9:00am on JPR’s Rhythm & News service and online at www.ijpr.org



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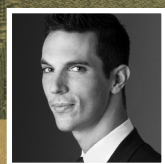
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The Salt WHAT'S ON YOUR PLATE

Ari Shapiro

Buddhist Diet For A Clear Mind

Nuns Preserve Art Of Korean Temple Food

Detox diets come and go, like any other fad. In South Korea, one popular diet has staying power. It has been around for at least 1,600 years, ever since the founding of the Jingkwansa temple in the mountains outside of Seoul.

This Buddhist monastery sits at the convergence of two streams, amid twisting leafy trees and soaring peaks. It's one of many temples in the countryside outside of South Korea's capital. Each temple has its own specialty. Jingkwansa is famous for two reasons.

First, it's run entirely by women. The day before our visit, Jill Biden, the wife of the U.S. vice president, was at the temple learning about Korean women's education.

But we came here to learn about Jingkwansa's second claim to fame. The place is renowned for preserving the ancient art of Korean temple cuisine.

"You can't understand monastic culture without understanding monastic food," says Gye Ho, the Overt Nun who runs this temple. She has been a practicing nun for more than 50 years. Like all of the nuns here, Gye Ho has a shaved head and wears traditional gray robes. "The food creates the entire human being," she says. "It shapes our mind and body."

My interpreter and I are escorted to a small room with sliding doors. Inside, at least 25 different dishes are arrayed on the table. That variety is typical of a Korean lunch. Sun Woo, who directs the temple visit program, explains what makes monastic food different.

"There is no meat and no fish and no MSG," she says. "And no garlic, no onion, no green onion, no spring onion, or leek."

That may sound remarkably bland. But the dishes are pungent, fiery, funky or puckeringly tart. There are fermented radishes, mushroom fritters, marinated



PHOTO: ARI SHAPIRO | NPR

Sun Woo directs the visitor program at Jingkwansa, a Buddhist temple outside Seoul famous for preserving the art of Korean temple food. Behind her are giant jars filled with fermented soybeans.

tofu and crispy greens. Thinly sliced eggplant and fried potato slices sit next to clear soup and a bowl of rice.

Once we can't eat any more, Sun Woo escorts us to a roped off corner of the temple grounds to divulge one secret of this monastic cuisine.

On top of a gravel-covered platform are dozens of ceramic urns of different sizes. Inside these jars, the nun explains, "we ferment many different soybean sauces, or soybean paste."

The monastery makes up to 30 different kinds of sauce from fermented soybeans. The jars sit in a spot that gets full sun all day long — that's important for the fermentation process. In these urns, some soybeans have been fermenting for 20 years, others for as long as 50 years. The smell is as layered and complex as any aged whiskey or ripe cheese.

Through pickling, fermenting, dehydrating and other traditional practices, the nuns infuse their simple cuisine with dizzying layers of flavor.

People from all over the world come to the monastery to experience this lifestyle. During our visit, 240 visitors were participating in the temple stay program, waking up at 3:30 each morning to meditate and detox.

As we speak with head nun Gye Ho about the philosophy of the temple, we sit on mats, drinking iced tea made from local berries. The drink is served with melon and squares of sweet, sticky rice topped with fruits and nuts. The nuns eat these sweets on head-shaving day, to replenish their energy.

Gye Ho explains that for the nuns, cooking and eating are spiritual as well as physical practices. "We prepare our food with a clear mind," she says. "We recognize that the best sauce in the world is the heart that we put into our cooking."

She says everything here is natural; while the rest of South Korea uses metal chopsticks, those at the monastery are made of wood.

At the risk of sounding impolite, I finally ask this aged nun, "Do you ever just crave French fries or chocolate?"

"Everyone has cravings," she replies. "When I have them, I focus my mind by making noodles."

KONGGUKSU

Here's the temple's recipe for making Kongguksu, or soybean noodles.

Ingredients

2 cups of dried soy beans

1/2 cup of crushed sesame seeds

2 cups of flour

For garnish: Thin cucumber strips, black sesame seeds, red chili pepper

Instructions

1. Soak soybeans in water for at least 6 hours, or overnight.
2. Boil the beans until tender, an hour or so.
3. Grind the cooked beans with sesame seeds.
4. Squeeze the mixture in a cotton cloth. Discard the pulp, and chill the juice.
5. Mix the flour and a pinch of salt with enough water to make a sticky dough. Store the dough in the refrigerator for 4–5 hours.
6. Roll out the dough and slice into thin noodle strips.
7. Boil the noodles for 3–5 minutes, then rinse under cold water.
8. Serve the noodles with cold soybean juice, cucumber strips, black sesame seeds and sliced red chili pepper

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Tsunami *From page 7*



PHOTO: TONY SCHICK | OPB

A wave mural covers the facade of a building in downtown Gold Beach. Recently released maps from the Oregon Department of Geology and Mineral Industries show extensive tsunami inundation throughout Gold Beach in the scenario of the 9.0 megaquake due on the Northwest coast.

be in the tsunami zone. But that map, and others up and down the coast, have yet to be officially adopted by DOGAMI.

The local planners looked at a variety of sites. But they couldn't find a location that met all their criteria. They wanted the building to be centrally located, so patients who walk to the hospital could still get there.

Officials also looked at lots in the hills above Gold Beach, but rejected them for a variety of reasons. They worried about landslides and the cost of building a new road, sewer and electrical hook ups.

In the end, local officials decided to rebuild the hospital on the same lot as the existing, outdated building.

"We're staying in this area for two main reasons," Hellerstedt said. "The first one is

budgetary. We just couldn't afford to get to the top of a hill, get it level, get a road that has the right grade to be able to handle vehicles to go up there. The cost is just prohibitive."

Hospital officials also want to make it easy for Gold Beach's older residents to get to the services they need, especially in emergency situations, like heart attacks.

"The second reason is that we want to be close to the town," Hellerstedt said.

New plans for the building also include high seismic standards, like piles being sunk deep underground for stabilization in the event of a large quake. Important mechanics, like the HVAC system, will also be placed on the roof, to keep them as far away from any water as possible.



PHOTO: TONY SCHICK | OPB

Curry Health Network interim CEO Wayne Hellerstedt stands in the basement of Curry General Hospital. Outdated and in violation of state fire codes, the hospital is in dire need of an update. County voters approved a \$10 million bond for a new hospital, but the only site being discussed is in an area of known tsunami hazards.

Japan's Experience Shifts Oregon's Earthquake And Tsunami Predictions

In 2011, a devastating 9.0 earthquake hit Japan. The world watched chilling video of the ensuing tsunami, as it pushed inland, rolling past buildings and over roads and flat coastal terrain. About 18,500 people died or went missing after the earthquake and tsunami.

Scientists in Oregon began reviewing what happened in Japan, to see if they could learn anything that might be relevant to the subduction zone that they predict will cause a massive earthquake off the coast of the Pacific Northwest.

The Cascadia Subduction Zone, as it's known, stretches from Northern California to Vancouver, B.C.

After conducting more research, the Oregon Department of Geology and Mineral Industries (DOGAMI) proposed pushing Oregon's coastal tsunami zone farther inland. The tsunami zone expansion has yet to be formally adopted by DOGAMI. But that revision now puts the area where Curry General Hospital is located right in the midst of the tsunami zone.

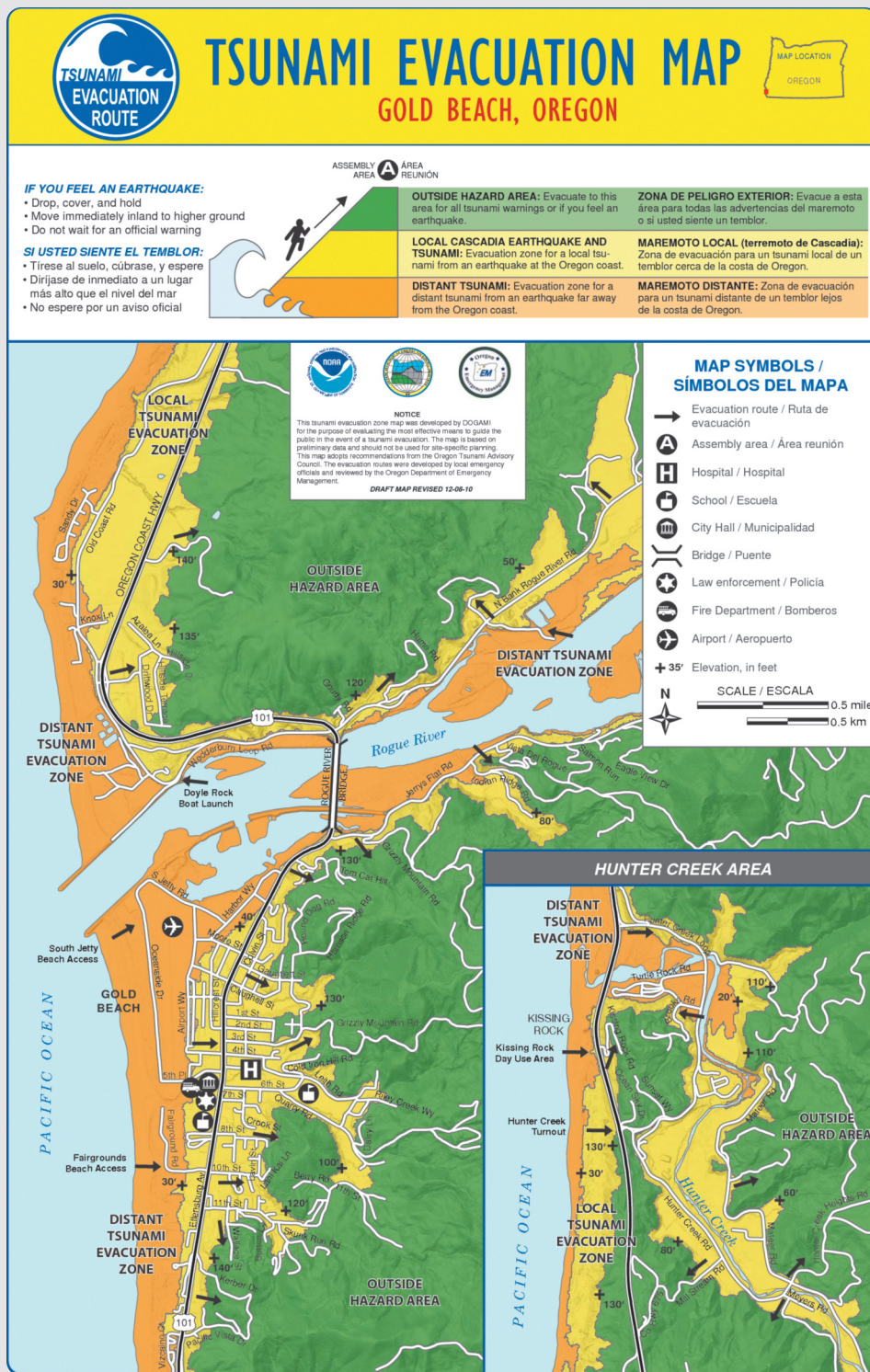
The building is about 50 feet above sea level. Scientists estimate that waves from a 9.0 subduction earthquake off the coast of Oregon could reach between 60 and 100 feet above sea level.

By 2012, when the new tsunami zone estimates came out, the hospital already had approval from voters to raise money from a bond, and plans for the design. Hospital officials say it's too late to change those plans now.



PHOTO: WOLFRAM BURNER | FLICKR

Evidence that devastation has happened before. A ghost forest of tree stumps emerges at low tide near Neskowin in Tillamook County on the northern Oregon coast. The trees are believed to be the remnants of forests growing before the last major earthquake and tsunami hit.



Poetry

Kathleen Pyle

Wild Habits

Their wimpled ways
a memory as I watch
breezes stir sisters of
the reflexed petals
and sunlight praying
in trillium chapels.

For the greater glory of god
we kept their beautiful secrets.
They hid their hair.
Grew close to the ground.
Slept on hard boards.

They tried to dream away botany
Soft leaf beds where
resurrection stirred.
How rain beat time
as they danced.
Fertility's warpaint smeared,
calling the bees.

Kathleen Pyle happily calls Jacksonville home after living all over the U.S. from California to New Hampshire. As Siskiyou Field Institute's program coordinator, she is involved in natural history education and finds great joy on trails of the Klamath-Siskiyou. She also meets fellow Red Sox fans wherever she travels. Terriers Juan and Paco are her frequent companions. Kathleen, the newsletter editor and a board member for the Oregon Poetry Association, is active in botanical societies.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Email 3-6 poems, a brief bio, and your mailing address in one attachment to jeffmopoetry@gmail.com, or send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Amy Miller, Poetry Editor, *Jefferson Monthly*
1250 Siskiyou Blvd., Ashland, OR 97520

Please allow eight weeks for reply.

Looking

Another April
rain-smeared chapter
in Trader Joe's parking lot.
North Medford's
meadowlark zone
now paved in gray.
Bare young maple
bought in a bundled dozen
waits to be leaved.
Its bony fingers hold
an offering

Some parrot
or a Painted Bunting?
Local birders
will want to know
exact i.d. and where.
Look again.
Plastic bird clipped
to a lifeless limb.
A niche for sound
but no switch
to hear its song.

Tree, no leaves.
Bird, no song.
Hope, no feathers.
Still a gift
if you look.
Look again.
A wide ribbon
untied across the sky.
Another gift is being
unwrapped. Look.

Tsunami *From previous page*

of design challenges and risk assessments, and they want to do the right thing."

DOGAMI met with Gold Beach officials April 21, 2014, but it did not go well.

After that meeting, Gold Beach City Administrator Jodi Fritts, fired off her email May 8 to the state: "I'm angry. Incredible Hulk ANGRY."

Fritts is also the city's planning director. She went on to say, "I'm angry that computer models and projections are going to effectively prohibit development in my town without any local input. I'm angry that people that have never been to my county or my city are trying to make long-term financial and societal decisions about my town without listening to local input.

"I'm angry that state agencies think a natural disaster that may or may not happen in the next 100-1000 years is more DIRE than not having any hospital in my town or my entire county," she wrote.

Wilson, of the seismic safety policy group, believes true preparedness is still possible. He says that even though it might cost more to build outside the tsunami zone, the safest options may be even cheaper in the long run. He visited hospitals in Japan that withstood the 2011 earthquake.

The frustration level has calmed since the flurry of emails last spring. But the hospital is still scheduled to be built in its current parking lot, and within the new tsunami zone, by 2016.

Kristian Foden-Vencil is a reporter and producer for Oregon Public Broadcasting. He specializes in health care, business, politics, law and public safety.

About *Unprepared: Will We Be Ready For The Megaquake?*

Geological evidence shows that devastating 8.0 or 9.0 earthquakes, and accompanying tsunamis, have been striking Oregon every 300-400 years. OPB News and Oregon Field Guide have launched a year-long initiative to inform people about the dangers of a megaquake, and to examine ways that our region can be better prepared. In this series you'll find information about earthquake science, lessons we can learn from Japan, personal preparedness and more. Look for OPB's special Oregon Field Guide documentary coming Oct. 1, 2015.

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Martin Sexton | October 8, 2015



Singer-songwriter Martin Sexton creates music that instantly draws you in. His songs cover the American musical landscape of soul, gospel, R&B, country and blues. Sexton slides easily from the mellow tenor that *Rolling Stone* calls “soul marinated” to a surprisingly beautiful falsetto and back down again to a raspy blues shout, creating an experience that is dynamic and emotional. His energetic and heartfelt live performances have earned him legions of devoted fans and critical acclaim. John Mayer calls Martin Sexton “one of the most treasured singer-songwriters I’ve ever heard in my life.”

Lake Street Dive | November 1, 2015



Lake Street Dive is a fascinating blend of influences — grounded by a Motown bass line, spiced with adventurous jazz-infected outbursts and propelled by lead singer Rachael Price’s powerful and expressive vocals. Lake Street Dive is attracting young audiences all across the country playing original music that seems more at home in their parents’ generation — infused with 1930s jazz, ’50s rockabilly and doo-wop, and ’60s blues and soul. The *New York Daily News* says Lake Street Dive’s music “melds its history of sources seamlessly, making rock and jazz swing as one” and *Rolling Stone* says that Rachael Price’s “big voice triggers flashbacks of Amy Winehouse and her forebears.” Don’t miss this special opportunity to hear one of the brightest upcoming bands on the music scene today.

José Gonzalez and yMusic | March 8, 2016



Swedish singer-songwriter José Gonzalez creates powerfully austere songs that lead audiences on an introspective sonic journey. Gonzalez’s intricate fingerpicking backs up his soothing vocals, graceful melodies, adventurous harmonies and evocative lyrics. *Rolling Stone* says Gonzalez “can massage your worried mind like Cat Stevens.” His warm, unobtrusive tenor combined with minimal instrumentation and spacious arrangements has come to define his unique voice and remarkable sound making him an international star.

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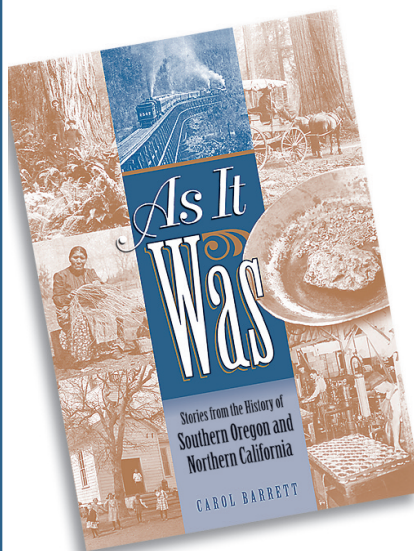


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BY CAROL BARRETT

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As It Was

Stories From The State Of Jefferson

Bicycles Become The Jackson County Rage In 1890's

By MARYANN MASON

The 1890's brought fascination with a new vehicle—the bicycle. Enthusiasts could buy a Golden Eagle bike for \$30 and a Phoenix Wheel bike for \$40.

Forward-thinking Jackson County levied a bicycle tax in April 1899 of \$1.25 per bike for construction of a bicycle path. County communities held a bicycle convention to work with the county commissioners on construction details of the path, with one section connecting Medford and Jacksonville and another Medford and Ashland. The county reported it taxed 477 bicycles that year.

The new sport had a wide impact on society. By 1894, bicycle races had become a high point of the county and state fairs. Bicyclist Day Parker held the record on the uphill track and later competed at the State Fair on a 19-pound, 64-gear bike.

Ordinances restricted bicyclists to less than 4 miles an hour and required warning bells or signals when passing pedestrians.

Another regulation reflected the chivalry of the times, requiring male riders to dismount on meeting or passing a lady on a sidewalk less than 5 feet wide. The sidewalk, that is.

Sources: *Mail Tribune* 16 Oct. 1896 [Medford, Ore.] : 7. Print; Morehouse-Genaw, Linda. At The Crossroads: A History of Central Point 1850-1900. 1989. Print.

Great Granddaughter Transcribes Leaves From The Past

By JIM LONG

Nearly forgotten, lifelong writings by Oregon pioneer Lucinda Ann Woodward-Horning passed in a sugar sack from one family to another. They were nearly forgotten when they found a home recently with great granddaughter Jan Barba Horn of Myrtle Creek, Ore.

Lucinda Woodward, who married Charles Henry Horning in 1865, grew up in Nebraska. At 16 she began writing poignant journal entries, poetry and music in a blank book her father had given her. During the Civil War, she wrote poems to soldiers and the families of those killed.

Woodward-Horning and her husband traveled by covered wagon to California and from there to a logging camp near Mount St. Helens in Washington State.

Her husband died in 1887 and Woodward-Horning devoted herself to raising the children, teaching, composing music, crafting musical instruments, and writing until her death in 1931.

Great Granddaughter Jan Barba Horn and a friend, Mary Lee Hope, selected poems, songs and journal entries written by Woodward-Horning for their 2010 book titled "Leaves from the Past." Horn provided illustrations and Hope transcribed the hand-written journal entries, sometimes using a magnifying glass to read the faded script.

Sources: Horn, Jan B. Personal interview with the author. 5 Dec. 2014; Horn, Jan B., and Mary Lee Hope. *Leaves from the Past*. Self, 2010. 1-77. Print.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.



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